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American Cinematographer

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This Issue:

The Asylum
By E. O. Blackburn

Staff Organization Is Most Efficient
By Harry D. Brown

Signalling With Invisible Light
By Herbert S. Marshutz, B. A.

Pictures and Money
By Douglas E. Brown

PUBLISHED IN HOLLYWOOD CALIFORNIA

Since the *Final Verdict* Of
the Cinematographer's *Art*
Comes From the *Public*

And Since the Public
See *Only the Print*

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American Cinematographer

The Voice of the Motion Picture Cameramen of America, the men who make the pictures

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Table of Contents

	Page
The Asylum—By E. O. BLACKBURN	4
Staff Organization Is Most Efficient—By HARRY D. BROWN	5
Signaling With Invisible Light—By HERBERT S. MARSHUTZ, B. A.	6
Pictures and Money—By DOUGLAS E. BROWN	7
Ideal Cinematographer—Director Relationships	8
Three New Members on A. S. C. Roster	9
The Editors' Corner	10
A. S. C. Members Who Are Making Camera History	12
Camera Circles Aroused Over Photographic Tax	13
Dr. Alfred B Hitchins Establishes Headquarters in New York City	15
Releases	25
In Camerafornia	26
A. S. C. Roster	27

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The Asylum

By E. O. Blackburn

Sales Service Manager, Rothacker-Aller Laboratories

The Wail o'the Lab from one who knows wherof he speaks

A few days ago, in the office of a west coast production executive, I chanced to see a long telegram which Mr. Executive was sending to his chief in New York. The telegram was brief—only about five hundred words—and at the very beginning it proclaimed: "Have turned over negative 'Asleep and Awake' to Asylum today—"

"I thought" (feebly I said it)—"I thought that we were to have the negative of 'Asleep and Awake!'—how about it?"

Title (Executive): "Sure!—That's just what I'm telling them in New York. Can't you read?" as he pointed to the first line of the telegram.

"But"—I butted—"Asylum!"—How come?"

The Lab Asylum

"That"—he hissed—(did you ever try to hiss 'that'?)—"is the code word for Laboratory."

Oh, battered, bruised and bleeding pride! Has it come to this? Shades of George Eastman! But then—Lincoln, too, was a martyr.

Asylum!—We, of the laboratory have known the truth for years—Is there a traitor among us? Have we been betrayed to the producers?—Do they suspect?—Oh, happy day for us when their suspicion must turn to knowledge—when we may replace our chief chemist with a psychopathic specialist!

Admit Cause

But—bless their hearts—(the producers, I mean) they openly admit to the wide world that there is cause for the effect.

Recently, at the Los Angeles premiere of "Rosita," Fred Niblo (as per usual) acted as Master of Ceremonies. At the conclusion of the picture, an artistic gem (prints by Rothacker Aller—Adv.) Mr. Niblo introduced Miss Pickford to about three thousand of her millions of admirers.

In his eloquent preamble (Mr. Niblo is even eloquent on the golf course)—the great director gave Our Mary a lot of inadequate praise and interpolated a few scintilating sentences which meant a lot—to me.

Niblo Speaks

"You folks out front there," he said, "have no conception of what a picture goes through before it comes through to you."

"The film is ground through a camera within a week after it is shipped here from Rochester—then—the panic is on!"

Council for the defense rests. The witness will continue—

Panic Begins

"The panic is on!—The film is sent to the laboratory and wound on racks—then it is submerged in a couple of magic tanks and a half hour later it laughs at the eighteenth amendment as it whirls its circular race on the big dry drums. It is then polished and inspected for minor imperfections—and rushed to the studio. Here it is greeted and received by The Wrecking Crew. And what a jolly and playful little congregation it is!—There in the darkened projection room yesterday's "rushes" unwind before our eyes.—The director, the cameramen, the star, the script clerk, the electricians, the art director—all are there to eulogize (in negative terms) the positive artistry of the laboratory.

A medium long shot of the entire set—Mute—helpless—alone in the camp of the enemy.

A Fly in His Soup

The Director (to the script clerk)—"Why—it seems to me that DeRendeau stood closer to the table as he accused Felice—He can't reach the letter from there!—I wonder if the lab pulled him back? (The script clerk is discreetly silent)—she switches on the little red light—glances at her notes—Scene 246A Take 3. Her notes know—Ah, there is the answer! DeRendeau WAS closer to the table but Woolfus, the art director, had told them the idea of having the villain stand back about eighteen inches so as to permit the symetric introduction of a big cloisonne vase in the background composition. But—Woolfus gets his seven hundred and fifty a week and the laboratory (as usual) gets—well!

Felice Flusters

"Heavens!"—This celestial wail from Felice—the star. "I just insist that you change labs, Mr. Griffman!—Look at those circles under my eyes—why—they're burning me up.—I look more like forty than twenty four!" (The camera, dear reader, is just about as truthful as any other link in the chain of picture production.)

And Felice continues as maestro of the anvil chorus—

"Why—I simply can't understand it—I'm sure it's another case of over development"—and so on—and on and—on—

But (don't you love that—the way I butt in every now and then?) I happen to know—because I saw her—that the night before we so treacherously deceived Felice—she was one of a Sextet from Loosia who (without the help of their press agents) let all and sundry present at The Temptation know that THEY were having a great time—and even if they didn't get to bed until the sky was pinking up a bit—well—"Griffman will simply have to hold the set—that's all!

Griffman did.

But (there I go again) this is what happened meantime.

The great director was on the set and the "Coopies" were warming up and casting a sepulchural glow hither and yon—when in pops the assistant to say that Felice's maid has phoned to warn them that the lovely artiste will not be down until eleven—Klieg eyes—or something like that. Up goes the balloon—Griffman (spiritually) hits the raftered ceiling—then comes back to earth with a happy thought.

The Lab in the Breach

"Hell!" (or maybe he said 'well'—anyway, it was something like that), "Phone the lab and tell 'em

(Continued on Page 21)

Staff Organization Is Most Efficient

By Harry D. Brown

Former President Of E. I. E. S. Points Out Efficiency Basis For Motion Picture Production

At a meeting of the Illuminating Engineers' Society at the Hollywood Athletic Club on Wednesday night, February 27, Harry D. Brown, former president of that body, gave a most interesting talk in which he dealt with the role played by illuminating engineers in the motion picture world and the necessity for members of that organization to grow and progress with the business. Mr. Brown's speech follows:

"I am afraid we do not fully realize our responsibility and obligation to the business in which we are engaged, for we not only head a most important and essential department in the industry, but have the largest field in which to inaugurate efficiency.

"Much has been written, and a great deal more said on this subject, very little of which has any real value, for efficiency, as known in the commercial industry, does not apply to motion pictures, for the good and sufficient reason that every part of the production of a motion picture is a vision of the director, a dream of the scenario writer, an experiment by the producer, a development by the director and an invention by the mechanical departments, which endeavor to carry out and perfect the ideas of the director and scenario writer. It is very easy to see that this can not be done by any rules of mathematics.

"In an industrial institution the development of an article precedes the production, which is evident in the automobile manufacturing business, where efficiency reaches the nearest point of perfection, each unit being the same throughout the entire production. Machines are designed for rapid manufacture which is only possible when the article is the same throughout a period of years.

Every Picture Different

"Every picture is necessarily different; the story, the setting, and the action must have something new introduced to have any

Harry D. Brown

commercial or entertaining values, so that it does not seem possible to organize the motion picture industry on a strictly commercial basis. However, this does not mean that the actual production of a picture can not be done on more efficient lines than heretofore. This can be done by intelligent organization; and this, boys, is your responsibility.

Artificial Lighting

"We have been organized, I think, four years, and while we have done a great many things that have helped the producer and have been a credit to the society, I do not think we have accomplished as much as we could have. I do not think we are quite conscious of the importance of the art of artificial lighting. We know it takes lamps and sometimes many lamps of various kinds to light a set, but do we always give serious thought to what the results are going to be? Do we figure out ways and means to improve our photography? Do we cooperate fully with the cameramen and directors to assist them in the carrying out of their ideas; for, after all, none of us knows it all, and you will find that the best cameramen in the business are the men who will welcome suggestions and assistance of the chief electrician. It has been my pleasure to work with some of the best cameramen that this business has produced and I have always found them willing and glad to cooperate.

"I believe we can also assist the producer by showing him the folly of over production. We are all aware of the excess cost in production where the departments are working beyond their capacity. For instance, if 52 pictures a year are required, the production should be spread over the twelve months' period instead of trying to crowd 52 pictures out in nine months and doing practically nothing the balance of the year, which seems to be the general trend of most producers.

Organization Lost

"Not only does the production cost more where the plant is running beyond its capacity, but the organization is lost during the lay off or slack period. Commercial industries train men for a certain class of work, even going to the extent to send them to schools to teach them every phase of the work in which they are going to engage. In the moving picture industry, about the time the mechanic becomes of some value, he is laid off during the slack time and seeks employment in some other line, and the producer has lost his investment, and when work starts up again, he hires another man, teaches him the business and the same thing is repeated.

"The question has often been raised by the management as to why there are so many electricians on a certain set, especially where there are times when all of them are not actually kept busy, and yet all are required during the greater part of the day.

Proved by Figures

"We will take for example, a ballroom set where there are 100 extra people at an average cost of $8.00 per head and where the pro

(Continued on Page 18)

Signalling With Invisible Light

By Herbert S. Marshutz, B. A.
Chairman, Dept. Public Information. Calif. State Assoc. of Optometrists

Device to inscribe distant message on sensitized surface

And now comes pictures of messages sent through space with invisible light!

Daguerro, Eastman and the others who, over a half century ago pioneered in giving the world the art of photography, opened hitherto unrealized possibilities in the power of light. Since the infant days of the profession, great developments have taken place, improvements in lenses and shutters bringing better pictures. Increased knowledge of the mysteries of optics and the possibilities in light have made photography a science in itself.

Light Inventions Beneficial

New inventions enabling men to harness and control light in various ways have proven of vast benefit to the race. Modern genius and new understandings of light have given the world the motion picture, the X ray, color photography, telephotography, improved telescopes, the profession of optometry and its better understanding of light and the human eye and the measurement of its deficiencies.

Invisible Telegraphy

From a Frenchman, Charbonneau, residing in Belgium, has come a new and interesting wonder of science in its control of light—optical telegraphy, he calls it. While the heliography is not new, nor the light flashing communication used extensively in the navy, *invisible* telegraphy with light is the contribution of Charbonneau, and his apparatus has been patented in practically every country of importance.

Secret Signalling

Charbonneau, in his optical telegraphy, communicates through space with invisible rays the long waved infra red of the light spectrum. His invention enables signals to be transmitted by night or day and be received and interpreted only by the station for whom they were intended. From one standpoint, this is nothing less than long distance photography, inasmuch as a picture of dots and dashes is "taken" upon a specially prepared moving band, or film.

Easily Understood

The essential processes seem simple. A substance that is of a phosphorescent nature, but which loses its phosphorescence upon being flashed with infra-red rays, namely, green sulphide of zinc, is the foundation of the Frenchman's invention. He takes advantage of this quality by providing a revolving band impregnated with this substance and upon receiving the impulse of the infra-red ray, a legible impression is made on the band in the manner of its transmission.

Focused Telescopically

The transmitting apparatus comprises a concave mirror, a source of light rich in infra red rays, a screen capable of intercepting all but the infra red element, and a shutter device for controlling the signalling intervals of the sending code. To facilitate focusing, that is, to bring the optic axis of both the sending and receiving instruments in direct line, a telescopic attachment is provided for sighting. At the reception end, a concave mirror receives the parallel beams and converges them to a focus on the endless band in such a manner as to inscribe the dots and dashes on the substance sensitized to infra red. An eye-piece on the receiving set is for the observation of the signals on the band.

In presenting a condensed description of this optical telegraphic apparatus, the writer realizes that while this is not essentially a photographic achievement, it deals with one extreme of the spectrum just as photography in its simplest or most complex form must depend upon light vibrations from extremes of the spectrum.

Considering Charbonneau's accomplishment, it does not seem improbable that photographic science may yet learn to bridge what today seem to be forbidden distances.

DIAL

H-O-4-4 -0-4

Users of automatic telephones are requested to note that, following the recent change in the Southern California Telephone Company system the number "9" is no longer dialed to phone the American Society of Cinematographers of the American Cinematographer.

The number as it is used now reads HOllywood 4404. This means that the following letters and numbers are dialed: H-O-4 4 04. It should be noted that the first "O" in the series is a letter as in "omen" and the second is a figure, or naught!"

PICTURES AND MONEY

By Douglas E. Brown

From Transactions, Society of Motion Picture Engineers

What is the difference between motion picture money and other money? Persons in respectable occupations insist upon dealing with the industry on a "strictly cash" basis. They seem to think we shall all be splashed when the "bubble" bursts. The studio, with its shadowy, fabulous millions, appears to them a fiction of publicity men.

It is no fiction. Art is a profitable product in steady demand, and a good studio turns it out year after year. Each big picture requires a capital investment running into six figures, and it is sold for what it seems to be worth. Some feature pictures are not worth what they cost, but most are worth a good deal more, and big studios are much more likely to show a neat profit at the year's end than are publishing houses.

A studio is very similar to a publishing house. It seldom originates a story, it merely puts a purchased story into such form that it will reach the paying public.

Good Story, Good Business

It is an axiom of showmen that a good story packs the house. The first important step then is the selection and purchase of such a story. The picture rights to a popular novel or play may be had for thirty thousand dollars or so. The studio should be able to turn this into a feature picture worth more than three hundred thousand dollars. The audience will come to the picture for an emotional experience. That quality of the show which gratifies the desire of the audience may be called pace. A picture has ideal pace if the rate of change of sensuous feeling during the entire time of showing constantly delights the audience. Pace is what the exhibitor sells, and every element of pace but its backbone, the story, is made in the studio.

The Intense Moments

Most good stories have two moments at least of very intense interest that will pull an audience out to the edges of their chairs. When they are shown how impossibly difficult is the life problem of the heroine, and when this nemesis is at last destroyed, or destroys her. In the completed picture a dozen other sorts of interest are superimposed upon this plot which is worth every dollar of the thirty thousand or so paid for it, if it is the sort of story that can be rendered into pantomime.

Scenarist Invaluable

The studio scenario writer who renders the plot into pantomime, is the author of the picture and of much more account than his usual salary indicates. Probably the completed script of a feature picture costs the producer less than two thousand dollars. The script is the pantomime scenario divided into scenes or camera shots, with every setting and bit of important acting business described. It is a plan for making the picture, complete, and the cost of the picture can be estimated from it.

Skilled Trade Necessary

Each set is described. The cost of a set is the cost of the material and work that go into it, of course. Sets, in the gross, are made of lath, plaster and paint, but the fine work of ornament consumes a considerable quantity of good timber, however carefully the carpenters may use the wood over and over again. Because directors demand such a wealth of detail, skilled carpenters, painters and plasterers are constantly employed in the erection and striking of sets, at a trifle more than current price of such labor.

They work from blue prints prepared under the direction of an architect. The flimsy nature of these mock facades and interiors constantly tempts art directors to ignore what the architect is paid to insist upon—that structure supports ornament, never ornament structure.

Properties

The furnishing and interior decoration of sets is done mostly with properties rented for the occasion, though there always exists an accumulation of properties which belong to the studio.

In addition to these expenditures, there must be charged to the cost of a set built or rented on location auto hire for the rapid transportation of the personnel to and from work; the cartage involved in the bringing of studio equipment and the raw material for the construction of sets on the location, and, if the location be at a considerable distance from the studio, the railroad fare of the cast and technical staff to the new region.

The prestige of a great corporation demands that its employes be suitably housed, and usually the entire personnel will be maintained at the most convenient good hotel near the set.

At noon hour on location, or indeed even in the studio, there is usually a mob of extras to be fed, and a hundred lunches each day for a week will total several hundreds of dollars.

Speedy Direction for Crowds

The director who delights in filling the great open spaces of enormous sets with milling humanity, at five to ten dollars per day per head, assumes a grave responsibility to his corporation and must in any case shoot his five hundred feet of picture and get the crowd off the lot with dispatch or he is throwing money away.

Location rental may be a heavy charge upon production. There is becoming current a practice of using the most valuable real estate in the East rather than build sets representing the exteriors of great buildings. The Fifth Avenue Fifties were tied up during the small hours recently while power from the street manhole flood lighted the facade of

(Continued on Page 18)

Ideal Cinematographer - Director Relationships

Newspaper writer sees value of cinematographer to director.

Damon - Pythas association of A. S. C. member and director cited.

The following story, printed originally in the Los Angeles Illustrated News, gives an insight into what the efficient cinematographer means to the director. The relation of Van Enger, a member of the American Society of Cinematographers, to his director is indicative of numerous other cinematographer director associations which are responsible for the screen's best made pictures. Needless to say, Mr. Hervey, the News, and its motion picture editor, L. B. Fowler, have earned the thanks of cinematographers in general for the sincerity of the article which reads as follows:

By J. A. Hervey

There is a director and a cameraman in Hollywood who remind one of Damon and Pythias, Pro and Con, Put and Take and Seven and Eleven all in one bunch.

The director is Monta Bell and the cameraman is Charles Van Enger, both of whom are maneuvering their total talents each day to make the Harry Rapf production of "Broadway After Dark" a complete success.

I blew into Warner Brothers' studio for the express purpose of of finding out just how much a director depends on his cameraman.

I met Bell and asked him the question point-blank, to which he replied, "Give me Charlie Van Enger and enough time and I'll turn out a combination of 'Intolerance' and 'The Covered Wagon' that would knock your eye out—the cameraman, and especially Charlie, is th sole confidante and father confessor of the director.

"And after all is said and done you know a little piece of celluloid with a picture on it is all the producer has to sell to the exhibitor and its up to the cameraman to put the picture on the celluloid. Besides the actual mechanical work of a cameraman, his genius and ability can save a mighty bad picture.

"A good cameraman means everything to me."

Then the other member of this admiration society put in his bit—

"After working through one picture with a director there is nearly always a feeling develops that would make a fellow go through fire and water, literally, for the director. The cameraman is the one boy who is right alongside the director from the first foot until the final fade out and he feels the responsibility of the picture as keenly as does his boss. More and more are the directors beginning to realize the importance of their cameramen.

"The cameraman with his little piece of colored glass stands by and takes all thoughts of lighting, photography and settings from the director's mind so that he may concentrate on the the dramatic action of th mechanical details."

"Yes, I think Monta Bell and Van Enger could film the dictionary and make a success of it," concludes Harry Rapf, who had been standing by.

That being the case, I've come to the conclusion that cameramen mean more to directors than a lot of folks imagine.

Philip H. Whitman, A. S. C., Joins Hearst Forces For Special Work

After finishing his work on Douglas Fairbanks' "The Thief of Bagdad" on which he was associated with Arthur Edeson, A. S. C., Philip H. Whitman, secretary of the American Society of Cinematographers, has left for New York City, where he will join the motion picture interests of William Randolph Hearst on a special cinematographic assignment which is expected to keep him in the East for some time. Immediately prior to his departure Mr. Whitman completed a week of special work with the Louis B. Mayer Studios.

Mr. Whitman's exact connection is as yet unannounced but it is understood that important duties on one of the foremost of the forthcoming Hearst pictures are being entrusted to his hands.

The A. S. C. secretary is known throughout motion picture circles as a master of intricate "trick" work, he having been retained in various affiliations especially for such undertakings. It is conservatively estimated that Mr. Whitman's genius has saved thousands of dollars by virtue of his miniature, multiple exposure and even more involved triumphs, on various productions which have been augmented with his photographic contributions.

Storage Battery Mysteries Cleared In Department of Interior Motion Picture

The principles of operation of the storage battery, a matter of much mystery to the average automobile owner or radio fan, are made quite clear in a new industrial motion picture, "The story of a storage battery," just prepared under the direction of the Department of the Interior, with the cooperation of the Willard Storage Battery Company. The film illustrates vividly all details in the construction of an electric storage battery, its workings, and its proper care. This film will be available for distribution about April 1, under the free loan service of the Bureau of Mines. Requests for the loan of the film should be addressed to the Bureau of Mines Experiment Station, 4800 Forbes St., Pittsburgh, Pa.

Three New Members On A. S. C. Roster

Tolhurst, Haller and Glennon Chosen for A. S. C. Membership.

Trio stand high in profession with wide cinematographic experience.

Bert Glennon A S C

Ernest Haller, A S C

Louis H Tolhurst A S C

Three masters of cinematography in the persons of Bert Glennon, Ernest Haller and Louis H. Tolhurst have been chosen for membership in the American Society of Cinematographers, according to an announcement from the A. S. C. Board of Governors.

Glennon is the camera artist responsible for the cinematography in Cecil B. De Mille's production, "The Ten Commandments," which is being landed through the length and breadth of the land. On this, the outstanding of the De Mille productions, Glennon served as chief of cinematography, successfully coping with the innumerable problems, the surmounting of which have made "The Ten Commandments" one of the most prominent vehicles, pictorially, of all times.

Many Glennon Triumphs

While Glennon's work in "The Ten Commandments" is of such a nature that will warrants renown, it by no means stands alone as the only cinematographic achievements in his career which, an inspection of the films he has photographed will indicate, is replete with pictorial triumphs. Witness in this connection his photography in George Melford's production of "You Can't Fool Your Wife," "Java Head," "Ebb Tide," "The Woman Who Walked Alone," and "Burning Sands."

Prior to joining the Paramount forces, Glennon filmed a number of productions for Universal including "The Torrent," featuring Eva Novak and directed by Stuart Paton; "The Kiss," featuring Carmel Myers and directed by Jack Conway; "The Dangerous Moment," with Miss Myers; "The Daughter of the Law," with Miss Myers and directed by Jack Conway, Marie Prevost in "The Girl Who Knew About Men" and "Nobody's Fool," both directed by King Baggott; "Cheated Love," also with Miss Myers and directed by Baggott, as well as other productions, "too numerous to remember."

Glennon also filmed the "Lightning Bruce" serial for National; the "Stingaree" series for Kalem as well as another serial for the latter company directed by Jimmy Horne; numerous comedies for National Film Corporation and the "Smiling Bill Jones" series with Rubin Williamson as director.

Supervised Laboratory

Glennon served in the laboratory of the W. H. Clune company and gained four years of laboratory experience in the National Film Corporation laboratory where he was superintendent.

Glennon was in the service in the World War as pursuit pilot instructor, Air Service, U. S. A. He was one of the very few aviators who held a rating as J. M. A. (Junior Member Aviator) who ranked as low as second lieutenant.

Haller Began in 1913

Ernest Haller's career as a cinematographer had its beginning 11 years ago when, in 1913, he started shooting first camera with old Biograph. Since that time his productions have included many of the most successful.

Haller's latest vehicles number the following in which Thomas Meighan was starred for Paramount:

(Continued on Page 16)

The Editors' Corner

—conducted by Foster Goss

HATS OFF TO MISS PARSONS

The American Cinematographer wishes to pay its respects to Louella Parsons, motion picture editor of the New York American, and writer of a weekly column which appears extensively in the Hearst papers, including the Los Angeles Examiner.

In the February number this publication called attention to what evidently was an inadvertency in Miss Parsons' column in the Examiner when the cinematographic artistry of George Barnes, A. S. C., in "Peg O' My Heart" was attributed to the director of that production rather than to the A. S. C. member who photographed the vehicle.

When Miss Parsons read the lines which appeared in this journal, she handsomely took care of the situation with the following paragraphs which appeared not only in the New York American and the Los Angeles Examiner but in all of the Hearst and other publications carrying the same service:

> "The American Cinematographer," Miss Parsons' column reads, "calls attention to an item that was published in the Movie-Go-Round in the Los Angeles Examiner.
>
> "In this paragraph I said that King Vidor's camera methods made Laurette Taylor look like a girl of sixteen and had every motion picture star over twenty-five paging him to find out how it was done. The American Cinematographer mentions the fact that it was George Barnes, a member of the American Society of Cinematographers, who deserves credit for these camera methods, and not Mr. Vidor.
>
> "The American Cinematographer is right. The credit does belong to Mr. Barnes and he should have it in a large degree, not only for his camera work in 'Peg O' My Heart,' but for his work in 'Yolanda.' He is responsible for the beautiful closeups of Marion Davies. I hope Mr. Barnes will accept this belated apology. We believe in justice and in giving credit where credit is due."

Miss Parsons' spirit is to be admired. It is the sort that is a credit to American journalism of which Miss Parsons is ranked as a distinguished figure. That sort of spirit, although sometimes it is seldom practiced, makes friends for the publication with which the gracious writer, whoever he or she may be, is connected. To the American Cinematographer it amounts to an ambition to see the time when every newspaper and publication, that gives spaces to motion picture affairs, will recognize the ability and artistry of the cinematographer as Miss Parsons has so fully done.

Miss Parsons, we thank you.

AND TO QUIGLEY, TOO

True ability cannot be obscured for all time. There was a time when the cameraman may have been regarded much in the light of a mechanic, but that time has slowly but surely sifted away into the remote past. Achievements in the cinematographic branches of the motion picture industry, it has been stipulated long since, have in a large measure been responsible, basically, for the magnitude of the cinema today.

But, with some, the ingrown conception of the cinematographer as the mechanical "crank turner" has persisted, although incontrovertible evidence of the cinematographer's artistry has, for seasons past, beamed forth from every motion picture screen. Unfortunately, the cinematographer's workaday triumphs, like the researches of the scientists who have made it possible to stamp out plagues and fevers, do not lend themselves handily to glorification.

It has been well said that he is the true silent worker. Therefore, the mediums which speak to some degree for his merits are to be considered as beacons of truth in that they dispel the silence that is the cinematographer's. So it is with a sense of gratification, too, that the American Cinematographer notes that a publication of the calibre of the Exhibitors Herald "speaks a word" through its editor—Martin J. Quigley—for the cinematographer. With pleasure we re-print herewith "Giving Credit To Cameramen," a recent editorial by Mr. Quigley:

> "We want to speak a work for the cameraman as an essential and mightily influential factor in production.
>
> "There is a lot done behind the scenes in pictures as well as in the theater and in—life.
>
> "The cameraman is no more a mechanical workman than is the director. His profession requires a wealth of technical knowledge and experience yet, in addition, he must have vision, imagination, quick decision and a sense of beauty. The cameraman is the translator of the ideas of the writer and director and in order to be able to translate he must understand the subject matter.
>
> "Cameramen generally have a splendid professional interest and entbusiasm in their work. Frequently they face severe perils to life and limb and they do so uncomplainingly. They are adding immeasurably to the beauty of the screen and the technical proficiency of American motion pictures stands to their everlasting credit.
>
> "Unfortunately there has been a neglect in giving cameramen due credit as the photographers of particular productions. Producers and distributors should look to this and see that the information is sent out so that the cameramen may be given the individual credit they are entitled to."

A. S. C. Members Who Are Making Camera History

DAVID ABEL, A. S. C., whose photography in Warner Brothers' production of "Beau Brummel," starring John Barrymore, is of rare beauty which is delighting critics wherever viewed

NORBERT BRODIN, A. S. C., who is enhancing Frank Lloyd's productions for First National with photography of the finest blend. Brodin's career truly promises the greatest brilliancy

FRED JACKMAN, A. S. C., who has risen to as lofty heights as a director as he occupied as a cinematographer. His "Call of the Wild" and "King of Wild Horses" establishes that

PAUL P. PERRY, A. S. C., who, though still young in years, is a veteran cinematographer whose each vehicle is a masterpiece. He is still being praised for his work in "Ponjola."

STEPHEN S. NORTON, A. S. C., whose cinematography in "Painted Women" and "Love's Whirlpool," with James Kirkwood and Lila Lee, are fresh evidence of his rank among the best camera artists

GEORGE MEEHAN, A. S. C. who, representative of the unsung heroes of comedy, plays no small part in making thousands laugh with his cinematography in Jack White and other productions

Camera Circles Aroused Over Photographic Tax

Interest unabated in protest against tax on cinematographer's working tools.

Still camera quarters to oppose continuation of tax is report from East.

Interest in what steps Congress will take toward the repeal of the ten per cent excise tax on motion picture cameras, lenses and other photographic instruments prevails at a high point. As yet the Ways and Means Committee of the House of Representatives has made no indication as to what disposition it will make of the numerous appeals which have been sent the committee to remove the levy on photographic paraphernalia.

Working Tools Taxed

The conviction is presenting itself more forcibly than ever among cinematographic workers that the excise tax does nothing short of levying on the very tools with which they are making their living, bringing to the government in return, it is estimated, not more than $10,000 per year which sum, as pointed out in the recent telegram of the American Society of Cinematographers to the Ways and Means Committee is not commensurate with the burden it works upon the cinematographer.

It is further pointed out that if it is the purpose to tax the calling of the cinematographer such an end is met in the personal income tax on the individual cinematographer and when his working tools are in addition taxed he is, in effect, being subjected to double taxation on his livelihood.

Amateurs Affected

Interest in the repeal of the tax in question has spread beyond the confines of cinematographic circles and is animating users of still cameras and supplies. As will be seen, this phase of the matter affects thousands of amateur users of photographic paraphernalia.

To Be Represented

According to reliable information coming from the East, these users of still cameras are to be represented at a hearing before the House Ways and Means Committee at which time their end of the matter will be presented to the legislators.

Senator Johnson Replies

Senator Hiram Johnson was the first official to reply to the letters on the subject sent out by the American Society of Cinematographers, his answer stating that the situation was having his earnest attention.

Observers of photographic affairs give it as their belief that the repeal, on its own behalf, should go through without question since, they emphasize, the effect of the tax oversteps any good that it may bring about. Particular stress is laid upon the fact that the levy works a particular hardship on the cinematographer who not only must stand the tax when he purchases his camera but is forced to meet it again whenever he purchases a new lens or the like.

CHARLES ROSHER A. S. C., who once again is sharing honors with Mary Pickford in the photography in "Dorothy Vernon of Haddon Hall." Rosher has been an important factor in the Pickford successes.

HENRY SHARP, A. S. C., whose sterling ability as a cinematographer is well established by his work in John Griffith Wray productions for Thomas H. Ince. He's a topnotcher.

L. GUY WILKY A. S. C., who is the cinematographer half of the famous team of which William de Mille is the directorial half. Wilky's cinematography is a treat in itself.

Skillful cinematography exacts accurate reproduction—from highest light to deepest shadow the full scale of tones in the negative must be secured in the print.

EASTMAN POSITIVE FILM

Gives faithful reproduction no matter how delicate the detail. Look for the identification—"Eastman" and "Kodak"—in *black* letters in the transparent margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

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Dr. Alfred B. Hitchins Establishes Headquarters In New York City

Dr Alfred B. Hitchins

Dr. Alfred B Hitchins, ranked as a world authority on photographic matters and for the past two years associate editor of the American Cinematographer, will be the New York representative of th American Cinematographer with headquarters at 33 West 60th Street, Room 602, New York City, it is announced this month.

Dr. Hitchins recently resigned as Director of Research Laboratory of the Ansco Company at Binghamton, N. Y., to establish himself in the more promising field in New York City as a consultant in photography and its applications, including motion picture work. During his connection with the Ansco organization, Dr. Hitchins won renown for his special work in motion picture raw stock, studio methods and technique, laboratory practice and lighting.

Dr. Hitchins holds a Ph. D. degree in physics and a M. A. in chemistry. In addition he holds the following fellowships, which are indicative of the esteem in which he is regarded in his profession: Royal Photographic Society, Fellow of Chemical Society; Fellow of Physical Society, London; Fellow of Microscopical Society and Fellow of Royal Society of Arts.

He is a member of the Franklin Institute and of

(Continued on Page 16)

Subscribers-

to the American Cinematographer may well be said to cover the globe. The subscription list numbers names from far and near. If you have a friend who lives far away in the distance somewhere and who is interested in things cinematographic, there is no better way to let him know that you are remembering him than by sending him a subscription to the American Cinematographer—the magazine that will keep him in touch with the technical, scientific and photographic progress of the motion picture industry.

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U. S. AND CANADA AGENTS FOR DEBRIE

(Continued from Page 15)

the Society of Motion Picture Engineers, he being a member of the Board of Governors of that society as well as chairman of the S. M. P. E. Papers and Publications Committee. In addition, he is secretary treasurer of the Technical Photographic and Microscopical Society, and is a member of the Societe Francaise de Photographie, Paris, he being a progress medallist with the latter society

Dr. Hitchins has from time to time made invaln ahle contributions to the American Cinema tographer, his articles always having contained use fnl and practical reference material. Dr Hitchins will not only be New York representative of the American Cinematographer but will continue as as sociate editor as heretofore.

. Victor Milner, A. S. C., is making preparations for the filming of "Judgment," Fred Nibl 's next production for Louis B. Mayer and Metro. Enid Bennett and Ramon Novarro will be featured.

* * *

Bert Glennon, A. S. C., has begun the filming of "These Women," directed by Frank Urson and Paul Iribe nnder the supervision of C il B. De Mille. The vehicle affords a dual role with many interest ing camera effects. Leatrice Joy and Victor Varconi head the cast.

Three New A. S. C. Members

(Continued from Page 9)

"Pied Piper Malone," "Woman Proof," "Homeward Bound," and "The Ne'er Do Well."

Prior to that he turned out such pictorial gems as "The Outcast," starring Elsie Ferguson; "The Gilded Lily," starring Mae Murray; "Such a Little Queen," with Constance Binney; and Elinor Glyn's "The Career of Katherine Bush," with Cath erine Calvert.

Shot Fox Spectacle

He went to Italy and Egypt to film the Fox spec tacle, "The Shepherd King," directed by J. Gordon Edwards and was eminently successful in photo graphing the huge scenes in which hundreds ap peared in "mob" sequences.

Previous to the Fox production, Haller was with Joseph M. Schenck productions with which he film ed Norma Talmadge in "Yes or No?" and "Mother of Men."

Among Haller's earlier productions were "Dead Men Tell No Tales," dir ted by Tom Terriss for Vitagraph; "Salvation Nell," and "Wife Against Wife" for Whitman Bennett productions; "Neglect ed Wives," "The Road to Arcady," "The Common Level" and "Disearded Women," Burton King pro

ductions for Hall-mark; "The Inner Voice," a R. William Neill production with E. K. Lincoln; "Charge It To Me" and "Broadway" with Margarita Fisher for American Film Company; a Vitagraph serial with Tony Moreno; two Earle Williams features for Vitagraph; two Slim Summerville comedies for Vitagraph; six of the Kalem "Hazards of Helen" railroad series; "Ham and Bud" comedies for Kalem; three "Judge Brown Kid" stories and two two reelers for Biograph in 1913, etc., etc.

Tolhurst's Achievement

Louis H. Tolhurst's cinematographic achievements have astounded the photographic and scientific world by virtue of the fact that they are the means of revealing to the eyes of man "secrets of life" which for ages have remained as a sealed book. He has made it possible to present to the layman facts of insect life which the most patient of the philosophers of old learned only after years of close observation and study.

Having studied microscopy for ten years, Tolhurst has been doing practical camera work for eight years. His researches have resulted in the invention of processes which include a cool light by which microscopic life can be illumined and photographed without injury to the object. These processes, which have insured the accomplishment of what heretofore was regarded as practically impossible, have brought microscopic pictures to the point where the intimacies of the ant hill, the bee hive, and the web and the burrow may be invaded by the motion pictures taken showing man's tiny fellow creatures in their regular functioning.

Tolhurst's present researches are being given to the public through the Principal Pictures Corporation through Educational release. While general recognition for Tolhurst's genius is comparatively recent, he may well be reckoned as one of the veterans in the cinematographic art. His contributions played an important part in "The Microscopic Mystery," one of D. W. Griffith's first Triangle Fine Arts productions in which Wilfred Lucas and Constance Talmadge appeared in early film roles.

Commended by Maeterlinck

A testimonial to Tolhurst's thoroughness came with the personal commendation of Maeterlinck, Belgian author of "The Life of the Bee," for the accuracy and beauty of Tolhurst's one reel picture, "The Bee."

Tolhurst's film, "The House Fly," was used during the war in the various cantonments to instruct recruits in the sanitary corps as to the manner by which flies convey disease germs. This picture excited the approval of bacteriologists and the commendation of sanitary engineers throughout the United States.

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(Continued from Page 5)

duction cost for the company is $2,000 per day, making a total of $2,800 a day. We will suppose this set to require 17 electricians, which is 5 per cent of the total cost of the production, or $136 a day. Let us say that we could cut down five electricians and still be able to barely get by. We might hold up the company for a few minutes on each shot but we would apparently be saving about $40 a day. Now, then, if it cost $2,800 a day to operate this company, whose average shooting time is about five hours per day, it costs $560 per hour, or about $9.30 every minute that the company is held up, and if the employment of five electricians, at a cost of $40 per day, is an insurance against a possible delay (which it is) it seems to me it is a very good investment for the producer. Of course, the $40 would show up as payroll expense against the electrical department while the cost of delay of a few minutes on the set is not noticed by the management, as there has been no system devised that can segregate the difference between the actual loss and payroll expense. You men should be thoroughly versed and prepared to show your management that the electrical department is not an expense, but if properly supervised, is the best investment that the studio posseses.

Cheap Labor Costly

"At this time I want to make myself clear on the question of labor. I think you are all aware of my stand on this question. I am absolutely opposed to cutting the pay of men for the sake of getting cheaper labor than the other fellow; i. e., I do not believe in cheap labor because it is 'cheap labor,' for the reason that it does not pay in the long run. You can not expect to get the best out of a man when he knows that he is underpaid, and in our business especially, where men must have their whole heart and soul in the execution of their work and where the least mistake or neglect will cause serious delays and expense. Let us show by efficient and intelligent management of our departments that the motion picture industry can pay at least a standard living wage

Begets Personal Pride

"Our business is spectacular; it is quite natural for every one connected with it to take a personal pride in the achievements and progress of the industry, which is not the case in most commercial lines. When a man works hard on a big production, which sometimes entails day and night work for long periods of time, he naturally has a personal interest and takes a great deal of pride in viewing the ultimate results The advancements made in the electrical and mechanical departments bear evidence to this fact They are the results of the efforts of men to perfect and improve the art and mechanics of the motion pictures. The lighting and mechanical equipment and the wonderful illusions and spectacular effects are the achievements of the mechanical side of the industry

"Let us make the Illuminating Engineers the most popular institution in the business

"Let's put our shoulder to the wheels of progress and make it roll a little faster

"Let us discuss at our meetings technical and interesting questions of importance.

"Let us give our profession the dignity and respect that it deserves

"Let us inaugurate a constructive policy in keeping with the progress of the world, for the minute we stand still and do not progress, just that soon we will begin to slip"

Pictures and Money

(Continued on Page 7)

a mansion used as the background for a bit of action

Eastern Handicap

Artificial light which permits of full time operation of the studio plant regardless of climate, can not prevent a seasonal fluctuation of the load upon the Eastern studios. Our short winter days and inclement springs will always slow down the photography of exterior sets. These occur in every picture and incline producing organizations to load the studios to capacity during the summer and early fall Night photography of exteriors is becoming frequent, and seventy sun light arcs, the most powerful light to be bought, were recently used on the Coast to light a cathedral exterior at night

Electrical Percentage Small

The depreciation of lighting equipment constantly trucked over the countryside from one location to another is rapid, *but the whole cost of power, salaries of electricians and depreciation of equipment is seldom three per cent of the cost of production.*

The number of electricians employed to light a set may frequently equal the number of actors moving through it, and the daily wage of an electrician is about that of an extra

Light Is Important

Light is the chief concern of the cameraman "He still clings to the crank, his ancient sign of power, but he has become of importance to the industry in proportion to his mastery of light." The author has discussed this vastly important phase of motion picture engineering in previous papers—*One Light* (American Cinematographer), March, 1924, and *Dramatic Lighting* in the *Motion Picture News*, September 15, 1923, page 1355. There can be no doubt that the chief electrician of a large studio, in charge of the lighting equipment and staff of electricians, is second only to the studio manager himself in responsibility.

Diversified Perspective

One of the chief advantages of the motion picture over the stage is that the camera may be placed so as to take in all the action and set, or any part of it, from any point of view. This choice of viewpoints may be roughly indicated in the script, but in the last analysis it is up to the cameraman Moreover, he directly controls the tempo of the completed production, for he may take such number of pictures per second, within reason, as he chooses. In most large studios, a second cameraman works alongside

Ica Kinamo

THE ICA KINAMO may be rightfully designated as a semi-professional motion picture or cine camera—professional for the reason that it uses standard size film, its capacity being eighty feet, ample for news, educational and industrial features. The used roll can be removed and a new one inserted ready for use within less than thirty seconds—a professional necessity.

The lens is the Carl Zeiss Tessar *f* 3.5, the lens with which the best feature films have been made. It is fitted with the Zeiss focusing mount, with distances in feet and diaphragm markings.

Like the better professional cameras, the Kinamo is fitted with scene punch, footage indicator, removable film gate and one-stop movement.

It is professional in its construction, and the easily operated, quiet running mechanism is characteristic of the best professional cameras.

Its size over all is 2¾x5½x6½ and it weighs but 3¼ pounds.

Each Kinamo is furnished with a substantial tripod. The price of the Model "A", accommodating 50 feet of film, is $125.00, and the "B", having capacity for 80 feet, is $135.00.

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the first, preparing a film which shall be cut for export, and each bit of action is run through twice to make sure that defective film has not blurred the photography. A good director usually prefers to work with a cameraman he has found congenial in a previous production.

It is not the province of a director to worry about whether the next set will be ready for him in time—that is the business of the studio manager perhaps or some technical director, or last, but not least, the cameraman. The director is above all a diplomat, who keeps the cast interested in the picture and eager to make something of it. Moreover, he should be able to judge acting as the audience will judge it. Frequently, one actor will accidentally cross in front of another obscuring some bit of stage business, or in the unnatural studio environment, the cast will fall into some stiff, artificial grouping. These things the director prevents and he influences the emotional tone of the acting and devises bits of business to maintain constant dramatic interest.

The Discard

However careful the direction, there are always thousands of feet of negative made which for some reason or another must be discarded. A skilled "cutter" is usually employed to look over each week's work as it is done and cut out portions which, because of bad photography, poor lighting or grossly bad acting are useless. The rest of the film he will have pieced together according to the continuity, and the director, at his leisure, will go over this crude motion picture in the projection room and recut it while it is being titled. More excellent pictures have been ruined in the cutting room than anywhere else. The nice adjustment of all these bits of action into six thousand feet, or less, of film out of a length which may run close to a hundred thousand feet, is the most important, because final, task of direction. The audience must be sensed all the time, and indeed no picture can be considered ready for release to the exchanges until it has had a month's run at a regular theatre and been cut again after that * * *

The star, except in rare instances, receives a higher salary than the director, and several independent producing organizations have been launched and successfully financed by individual stars. The public interest in such actors is great enough to justify "million dollar contracts." Their influence upon the industry results from intense publicity which has made the star almost the sole contact between the industry and the nation. The star to the people is the symbol of the motion picture.

All important studios maintain stock companies, and feature their principle players sufficiently often to keep them in the public eye. A few hundred dollars a week, under contract, meets the salary demand of such actors, and a supporting cast for a star may often be brought together at a smaller total weekly expense than the star's salary.

A private dressing room in the studio is assigned to each member of the stock company, and there are available well equipped public dressing rooms for the itinerant actors engaged to play minor roles, or as extras. There is thus a considerable studio overhead to be apportioned among whatever productions are under way.

The disbursement of funds and general supervision of affairs throughout the studio is in the hands of the studio manager. He keeps the finance committee of the producing corporation constantly aware of the progress of each picture, and the expense it has involved during the previous week. He prevents, insofar as possible, undue extravagance.

There are made in the United States about seven hundred feature productions a year. The best of them are each year more elaborate and costly than the best of the previous year. Though no close relation can be traced between the cost of a picture and the return it will yield, those lavishly made and carefully trimmed down have been more profitable than cheap pictures. A limited director makes a limited picture, a standardized, stereotyped thing from the canning factory. However, he ought to be given a well thought out continuity to begin with, and a well equipped studio to work in.

One can only guess how much money the most excellently planned feature motion picture will earn, but the cost of making it can be truely estimated before work begins in the studio.

* * *

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THE ASYLUM

(Continued from Page 4)

to shoot yesterday's rushes over right away!—Tell 'em that I'M waiting in the projection room."

Five minutes pass—a couple more minutes. The assistant bows before his king—

The regal voice—"Well?" (Oh, if this were only a story of the sea so that I might say the voice 'boomed')—

No "Rush"

"Well—well—" (Ah, but all is NOT well)—"Well, they said we can't have the rushes until after two. Doug has a big hold-over set from Bagdad and Mary and Mickey have a special rush in—and we didn't have our camera report marked 'Rush'—so well—the stuff won't be over 'till about two!—Is there anything else, Mr. Griffman?"

Another Rubber Stamp

And as the megaphone wielder mumbled something that sounded like "lamb" or "ham" he turned—savagely (directors always turn on their assistants that way) and exclaimed—"You've had rubber stamps made of everything but the Ten Commandments—Did it ever occur to you to have one made with RUSH on it—in great big letters? And say—" (Griffman hesitated for effect—He always did that with a good cast—gives the man chance to ad lib a bit)—"when you do have one made see that it's equipped with a non-skid handle!"

And now—all our camera reports from Griffman come to us with a bold and commanding "RUSH" stamped across their face. Fine! However—27 other producers beat Griffman to the idea so we extend our good service by having our printer overprint our camera reports in flaring crimson—"RUSH." The psychological effect is good—anyway.

Why "Asylum"

And there you are—just a few little things that whet my keen appreciation for the genius of the man who wanted to code us and decided upon "Asylum."

If you think this all merely conversation of facetions repartee—try this on your appreciation.

Select three guests—a mixed foursome—propositon them to a steak dinner at your favorite restaurant. They accept—Enter the Knight of the Napkin—Remember now—it is all set—your are all to order steak—Guest number one—"Medium rare"—Two "Well done—good and brown on both sides"—Three "Rare"—Four—"Just medium"—Now—it is up to the chef. You are (commercially) his guests. It's up to him to please you. He follows the order to a nicety. The hot platters are placed before you. The waiter hovers—all attention—Guest number one—"A bit of A-1 sauce, please"—Two—"I forgot to tell you, waiter—rush in some garlic butter to me!"—Three (overly ambitious) "Pshaw! I got too much salt that time!"—Four—"Waiter—some chili sauce, please"—Do you get me?—Do I carry my point?—After all—the commodity is the same thing in all four cases—just STEAK—but it must be prepared to meet the individual taste of each guest—

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Many Masters

For example—Let's take the Great Western Productions, Inc., (We'll call them that because it's not their name), Great Western is a mighty good account. It behooves us to deliver the goods—we are not the only laboratory in the business even though we admit we're the best. Great Western has more than one producing unit. Therefore, we have (decidedly) more than one master to serve. First—there's the G. M.—Mr. George W. Boss, himself. Next, the production manager, in charge of all production for Great Western. Then Griffman, director in chief, who directs unit number one. Horton, Griffman's chief cameraman—Mills, who is Horton's assistant. Shapiro, the art director—Felice, the star—Graham, the chief electrician (the acknowledged authority on super effects in lighting)—

They're off!—(Now, I'm not trying to be funny. It's natural with me. It took me a long time to get that way. I'm the official Grief sponge of our organization. If I took all the grief too seriously I'd be in the place that they used as code for Laboratory.)

The first day is on 'location.'—Ocean stuff—Beach stuff. About seven that evening, Horton, the genius of the camera, rolls up to the lab in his Stutz Bear-Cat and comes in behind his assistant who carries an armful of round flat cans. Horton grabs the chief developer and gives him the low down on the day's shoots.

The Low Down

"Now remember"—he warns—"remember—I'm playing for an early twilight effect—just before the storm. I want my negative carried (developed) very soft. Just hold your half-tones and shadows to a mere suggestion. I've got a lot of stuff with Felice in the semi-foreground.—DeRondeau and Biffman are with her—both to the left. Play for Felice—give me everything you can in her face—DeRondeau and Biffman may go a bit to the heavy (dark) side in their faces—but never mind. Felice is putting over the emotional stuff and we've got to get it across without a single title—I don't care how far you sacrifice the fellows—Give me plenty of clean face on Felice!"

There—I ask you—What could be sweeter? Very clear, and quite comprehensive, isn't it?—At any rate, it is up to us and so we go ahead.

The Mills of the Gods grind slowly—but not the mills of the fastest little old industry the world has ever known.

On the Lot

Early the next morning I'm on the Great Western lot. In the projection room—Among those present, Mr. George W. Boss—Huff, the production manager; Mills, the assistant cameraman; Shapiro, the art director—and—yours very truly.

The hum of the projection machine and—as Fred

A. S. C. Members

Are seldom at liberty When they are, they may be reached by phoning or writing A. S. C. headquarters.

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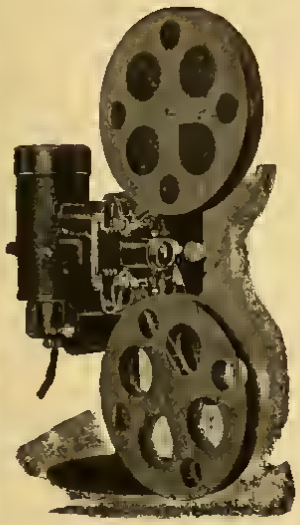

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Size—3x6x8 in.
Shutter—216°
Lens—F 3.5 Cooke Anastigmat
Tripod—None required
Viewfinder—Like a binocular—"What you see you get."
Quality—B & H Standard
Price—$185.00 including tax.

FILMO PROJECTOR
Weight—9 lbs
Size—Folds in case 8x11x11 in
Shutter—216° High Speed.
Lens—Universal Mountings for all focal lengths 1 to 4-in
Movement—9 to 1.
Forward, Reverse, Stops for Single picture Air Cooled
Quality—B & H Standard
Price—$175.00.

BELL & HOWELL CO.
1801 Larchmont Ave.

New York CHICAGO Hollywood

(Continued from Page 22

Nihlo said—the panic is on.

The first is a medium long shot off the beach—toward the open sea. Felice, DeRondeau and Biffman are in the foreground and doing their stuff. I'm proud of our chief developer—he has followed Horton's instructions to the letter (but, unfortunately, Horton is out on location at Redondo with Griffman and the rest of the company)—Yes, sir (or Ma'm)—I'm just plain proud of us and—who fired that shot?

The Boss Bolts

Mr. George W. Boss, himself, pulls a verbal explosion.

"Well—I'll be—Hey! What are you birds over at that lab trying to pull on me?—Look at that—Look at that—Why that scene is so dark that it looks like we were playing for a black silhouette effect. Where's that brig in the background that cost us an even thousand berries—?????? Where—where—Saaay—this won't do—all wrong—why it's lost!"—and in the stygean darkness of that long narrow room I hear him scream—"Stop it—Stop it—Operator!—LIGHTS!"—and as the lights flash on as the screen goes blank—I look to George W. Boss and am all set ready to explain when—believe me or not—there he sits—looking daggers and damnation at me—*through heavy amber sun glasses.*

What Dark Glasses Do

Now (I ask you, as a brother Elk or Moose or—Goat) what would you do in a case like that? Tell Mr. George W. Boss to take off the heavy cheaters? Not while you valued the Great Western account you wouldn't—I had to think—quick. I always carry a negative report with me. I had it with me now—I pulled it from my pocket and went over to Mr. G. W. Boss as I started on a line of fast conversation. Eureka!—It worked!—He did just what I had hoped he would. He took off the amber specs and put on his reading glasses to scan the report. While he was thus busily engaged I assumed the role of the forty first thief and garnered the amber cheaters from the chair arm where he'd placed them when he switched. I kept on talking and explaining as he read—and while he was reading I buzzed the operator to rewind the deceptive and at the prop

TRIUMPHS!

"LILIES OF THE FIELD" - The Truly Great Accomplishment of
Corinne Griffith —AND— J. C. Van Trees, A.S.C.
Opened in New York City, March 16th

"THE THIEF OF BAGDAD" - The Supreme Achievement of
Douglas Fairbanks —AND— Arthur Edeson, A.S.C.
Opened in New York City, March 18th

"DOROTHY VERNON OF HADDON HALL" - The Greatest
Triumph of **Mary Pickford** —AND— Charles Rosher, A.S.C.
Opened in Los Angeles, March 18th

"SECRETS" - The Versatile Artistry of **Norma Talmadge**
Opened in Los Angeles, March 20th —AND— Gaetano Gaudio, A.S.C.

All Materialized For The Screen
BY

ROTHACKER-ALLER LABORATORIES, Inc.

5515 MELROSE AVE.
HOLLYWOOD 7180

(Continued from Page 23)

er moment I signaled for "Lights Out" and the shadows hit the screen again.

Fast Shuffled

Mr. George W. Boss was so keenly interested that he forgot to switch specs again and—he grudgingly admitted that perhaps the projection arc was a bit weak on the first run—and the stuff did look pretty good—and I just yessed him until the reel had run out—and he confessed that Horton was a great cameraman and that Felice was a knockout and that Griffman was a genius and that ours was a pretty good laboratory.

And this is just another reason why, instead of having my office fitted up like any other regular business man—I have mine equipped with all the most efficient appliances of the ultra modern padded cell.

Therefore—if you should ever visit a real bona fide asylum and a long haired chap comes up to confide in you that he's Napoleon—don't you believe him.

I myself—personally—I am Napoleon.

Page Josephine!

Reggie Lyons, A. S. C., has completed camera work on J. Stuart Blackton's production of Robert Chambers' "Between Friends" for Vitagraph.

Stephen S. Norton, A. S. C., is receiving the plandits of the critics for the superior grade of his cinematography in "Love's Whirlpool," in which he filmed a notable cast headed by James Kirkwood and Lila Lee.

* * *

Harry Perry, A. S. C., has completed photographing "The Throw Back," a Tom Forman production for Universal.

* * *

Jackson J. Rose, A. S. C., is hard at work on his latest Universal production.

* * *

George Schneiderman, A. S. C., when last heard from, was still on location at Wadsworth, Nevada, filming important sequences for a forthcoming Fox feature production.

* * *

Homer Scott, A. S. C., and Fred Jackman, A. S. C., have returned from a flying week end trip to Mexico.

* * *

James Van Trees, A. S. C., is photographing John F. Dillon's latest production for First National.

RELEASES

February 17th, 1924 to March 23, 1924

TITLE	PHOTOGRAPHED BY
"The Yankee Consul"	Max Dupont, **member A. S. C.**
"Shadows of Paris"	Bert Baldridge
"Thy Name Is Woman"	Victor Milner, **member A. S. C.**
"Yolanda"	Ira H Morgan and George Barnes, **members A. S. C.**
"Ride for Your Life"	Virgil Miller
"Leave It to Gerry"	Eddie Linden and Jack Stevens
"The Blizzard"	Not Credited
The Uninvited Guest	Jay Rescher and J O. Taylor
"Do It Now"	Roland Price and Edgar Lyons
"North of Hudson Bay	Dan Clark, **member A. S C.**
"The Law Forbids"	Charles Kaufman
"Poisoned Paradise"	Karl Struss
"Happiness"	Chester A Lyons
"America"	Henry Sartov, G W Bitzer, Marcel Le Picard, **member A. S. C.**, H S Sintzenich
"No Mother to Guide Her	Tom Malloy
"North of Nevada"	Ross Fisher **member A. S. C.**
"The Night Message"	Jackson J Rose, **member A. S. C.**
"Floodgates"	Joseph Settle
"Kentucky Days"	Not Credited
"Three O'clock in the Morning"	Jack Brown, Billy McCoy and Neal Sullivan
"Wild Oranges"	John W Boyle, **member A. S. C.**
"Fools Highway"	William Fildew, **member A. S. C.**
"Daughters of Today"	Milton Moore
"Icebound"	L Guy Wilky, **member A S. C.**
"Discontented Husbands"	King Gray, **member A S. C.**
"The Phantom Horseman"	Merrit B Gerstad
"The Lone Wagon"	Elmer Dyer
"A Woman Who Sinned	Hal Mohr and Gene Smith
"Drums of Jeopardy"	James Diamond
"The Vagabond Trail"	Joe August
"Love's Whirlpool"	Steve Norton, **member A. S. C.**
"Women Who Give"	Percy Hilburn
"Lilies of the Field"	J C Van Trees, **member A. S. C.**
"A Society Scandal"	Hal Rosson
"Stolen Secrets"	Charles Stumar, **member A. S. C.**
"The Wolf Man"	Don Short, **member A. S. C.** and Michael Farley
"Waterfront Wolves"	Not Credited
"Flowing Gold"	Gilbert Warrenton, **member A. S. C.**
"The Isle of Vanishing Men"	Not Credited
"The Hill Billy"	Dave Kesson and Allen Thompson
"The Fighting Coward"	Karl Brown, **member A. S. C.**
"The Storm Daughter"	Jules Cronjager
"The Thief of Bagdad"	Arthur Edeson, Philip H Whitman, Kenneth MacLean, **members A. S. C.**, and Richard Holahan
"Conductor 1492"	Charles Gilson
"The Arizona Express"	Not Credited

John W. Boyle, A. S. C., is making cinematographic preparations in Rome while the largest stage in Europe is being built for the production of "Ben Hur," which the A. S. C. member will film for Goldwyn Pictures Corporation. Boyle's work will entail the stocking of a complete laboratory, the mustering of direct current generators, lights, spots and other paraphernalia. Charles Brabin will be the director and June Mathis the editorial director. The cast which Boyle will photograph includes George Walsh, Frances X. Bushman, Carmel Myers, Kathleen Key and Gertrude Olmstead.

* * *

H. Lyman Broening, A. S. C., has finished filming the Graf production, "The Wise Son," a comedy drama with a cast numbering Bryant Washburn, Peggy Wales, Estelle Taylor, Alec B. Francis, Eugenie Besserer and Sydney Bracy. Phil Rosen directed.

* * *

John Arnold, A. S. C., is photographing "Along Came Ruth," the latest Metro production starring Viola Dana. Edward Cline is directing. Winifred Dunn adapted. And need it be added that John has photographed every picture in which Miss Dana has appeared since she became a star?

* * *

Fred Leroy Granville, A. S. C., is in England directing "Pirates' Hoard," his latest production. Peggy Hyland and Tylden Wright head the cast.

* * *

David Abel, A. S. C., is coming in for a lion's share of praise for his camera artistry in the Warner Brothers' production of "Beau Brummel," which is being given its first exhibitions.

* * *

Andre Barlatier, A. S. C., is the first A. S. C. member to have registered this year. The California voters' registration closes on April fifth.

* * *

Georges Benoit, A. S. C., has just finished the filming of the Belasco production, "Welcome Stranger," the cast of which, directed by James Young, included Florence Vidor, Virginia Browne Faire, Robert Edeson, Dore Davidson, Lloyd Hughes, William Mong and Noah Beery. As he was putting the finishing touches on the Belasco production, Benoit had the misfortune to return home one night to find that his home had been rifled by burglars. Several hundred dollars worth of valuables were stolen, most of which was covered by insurance, with the exception of a brand new French stereoscopic camera. This was taken while the thieves left behind other cameras and equipment which were covered by insurance.

Dan Clark, A. S. C., has established something in the nature of a record, it is believed, in beginning the filming of his twentieth production starring Tom Mix since January, 1922. Dan's unit is one of the busiest in filmdom and has the entire West for its shooting grounds.

* * *

Joseph Dubray, A. S. C., at the order of his physicians has begun a long rest. Dubray's close application to his camera work, which continued without break for more than a year, brought on over working.

* * *

Arthur Edeson, A. S. C., having completed the supervision of the making of the release prints for Douglas Fairbanks' "The Thief of Bagdad," has begun the filming of the latest production starring Jack Pickford.

* * *

Tony Gaudio, A. S. C., was given lavish praise for the photographic excellence of "Secrets," which, starring Norma Talmadge, was given its premiere in Los Angeles recently.

* * *

Al Gilks, A. S. C., can say "hello" again without effort and plain, having recovered from the effects of an accident which attended his initiation to the mysteries of the golf links. Al was the receiving end of a hurtling driver which slipped from the perspiring hands of a fellow golfsman. The A. S. C. member suffered had damage to a previously perfect dental display, a couple of the upper front teeth having broken off, not to mention a badly lacerated lip.

* * *

Bert Glennon, A. S. C., has finished the photography on "Triumph," the latest Cecil B. DeMille production. Glennon is responsible for the superb cinematography in "The Ten Commandments."

* * *

Frank B. Good, A. S. C., is in San Francisco photographing "Robinson Crusoe, Jr.," Jackie Coogan's latest production.

* * *

King Gray, A. S. C., is enjoying a vacation after an engagement at the Wilnat Studios.

* * *

John F. Seitz, A. S. C., has returned from Northern Africa and Paris to New York City, where he will remain for some time before coming to Hollywood. Seitz photographed "The Arab," the latest Rex Ingram production which was made abroad.

* * *

L. Guy Wilky, A. S. C., has returned to Los Angeles from New York City, where he filmed the latest William de Mille production.

HOW TO LOCATE MEMBERS OF THE

American Society of Cinematographers

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Evans Perry—
Fildew William—with Irving Cummings Universal
Fisher Ross G—with A J Brown Prods Russell Studio
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Gilks, Alfred—with Sam Wood Lasky Studio
Gilson Bert—with Cecil B DeMille
Good, Frank B—with Jackie Coogan Metro Studio
Granville Fred L—directing British International Corp, London

Gray King—Wilnat Studios
Griffin, Walter L—
Guissart Rene—
Haller Ernest—
Hommel Alois G
Jackman, Floyd—with Fred Jackman Roach Studio
Jackman Fred W—directing, Roach Studio
Koenekamp Hans F—with Larry Semon
Kull Edward—with Universal
Lamb Robert—
Landers Sam—with First National United Studio
Lockwood J R—
Lundin Walter—with Harold Lloyd Prods, Hollywood Studios
Lyons Reginald E—with J Stuart Blackton Vitagraph
MacLean Kenneth G—With Fox
Marshall William—with Carlos Productions
Meehan, George—with Jack White Corp Fine Arts Studio
Milner, Victor—with Fred Niblo, Clunes Studio
Morgan Ira H—Marion Davies Cosmopolitan New York
Newhard, Robert S—Nell Shipman Prods, Coolin, Idaho
Norton Stephen S—with Ince Studio
Overbaugh Roy F—New York City
Palmer, Ernest S—
LePicard, Marcel—New York
Perry Harry—With Tom Forman
Perry Paul P—
Polito Sol—
Ries, Park, J—
Rizard Georges—
Rose, Jackson—With King Baggott Universal Studio
Rosher Charles—With Mary Pickford, Pickford-Fairbanks Studio
Schneiderman George—Fox Studio
Scott Homer—
Seitz John F—With Rex Ingram
Sharp Henry—With Ince Studio
Short Don—With Fox Studio
Smith, Steve, Jr—With Vitagraph Studio
Steene E Burton—New York
Stumar John—With Wm Seiter Warner Bros
Stumar Charles—With Hobart Henley
Thorpe, Harry—
Tolhurst, Louis H—"Secrets of Life" Microscopic Pictures Principal Pictures Corporation
Totheroh Rollie H—With Charlie Chaplin Chaplin Studio
Van Buren, Ned—In New York
Van Enger, Charles—with Ernst Lubitsch, Warner Bros
Van Trees James—with John Francis Dillion, United Studios
Walter R W—With Mack Sennet Productions, Sennett Studio
Warrenton Gilbert—With First National United Studios
Whitman Philip H—With Wm Randolph Hearst pictures New York
Wilky L Guy—With William De Mille Lasky Studio

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Meetings of the American Society of Cinematographers are held every Monday evening On the first and the third Monday of each month the open meeting is held and on the second and the fourth the meeting of the Board of Governors

LOYALTY PROGRESS ART

ERICH VON STROHEIM

October 5, 1923

Mr. H.F. Bolger, President,
Mitchell Camera Company,
6019 Santa Monica Blvd.
Los Angeles, Calif.,

My dear Sir:

Following the completion of "Greed", it gives me great pleasure to inform you that one of the most efficient elements in the picture's production was a Mitchell camera.

Although put to the severest test ever required of a motion picture camera, it never failed us once, and was able to give us results that are amazingly beautiful photographically. "Greed" was photographed in the actual locations described in the novel from which it is taken, Frank Norris' "McTeague". One of the locations we necessarily visited was Death Valley in August. The thermometer averaged 130 degrees Fahrenheit while we worked.

Let me compliment you on the excellent workmanship and scientific advances represented in the Mitchell camera, and thank you for its contribution to the making of "Greed".

Sincerely,

Erich von Stroheim